

Musical Instruments NEW Covenant Authority and History Part Two

(This is a lesson adapted from material developed by Dan Chambers from the book *Old Light on New Worship*, by John Price)

Things to recall and remember:

- In both Tabernacle and Temple worship God was not indifferent about the use of musical instruments. In other words, God did NOT say, in effect, “*When it comes to instruments in worship, it doesn’t matter to me; I’ll let men decide whether or not to use them, and if they decide to use them, they can decide which ones to use.*”
- In both Tabernacle and Temple worship musical instruments were totally under God’s authority and control. God specified through his prophets Moses and David which instruments to use and regulated their use.
- Centuries after David died, those who restored Temple worship after it had fallen into decay and neglect followed all of David’s commands precisely – including his commands concerning musical instruments. Why? Because they knew that David’s commands concerning all aspects of Temple worship – including the use of musical instruments – were God’s commands.
- When we come to the issue of musical instruments in the public worship of the church, we must ask the same questions that Jehoiada, Hezekiah, Josiah, Jeshua, and Nehemiah asked about musical instruments in the public worship of the Temple.

“Should musical instruments be used in our worship?” and if so, “What instruments has God commanded?”

- We can no longer look back to Moses or David for authority in regard to the worship of the church.
 - The New Testament clearly teaches that the Old Covenant and Temple worship were abolished by the coming of Jesus.
 - If perfection could have been attained through the Levitical priesthood (for on the basis of it the law was given to the people), why was there still need for another priest to come--one in the order of Melchizedek, not in the order of Aaron? For when there is a change of the priesthood, there must also be a change of the law (Heb. 7:11-12).
 - “*For when there is a change of the priesthood, there must also be a change of the law*” (Heb. 7:11-12).
 - The priesthood of the Levites and everything that went with it was temporary; it was intended by God to be brought to an end when the new priest – Christ Jesus – came.
 - Not only did the Levitical priesthood come to an end when Christ came, but also the Law of Moses which instituted that priesthood.
 - When the priesthood and the law were abolished, this included all the laws of worship connected with the priesthood.
- Jesus states that the hour has come for two great changes in the worship of God: (1) the physical place will no longer matter, and (2) the outward, physical ceremonies of the Temple will be replaced with inward, spiritual worship (John 4:21).
 - The Temple and its worship ceremonies prescribed in the Old Covenant law were going to be repealed.
 - Paul contrasts the ministry of the Old Covenant with the New Covenant.
 - The Old Covenant is described as “fading away” and the New Covenant as “that which lasts.”
 - Paul point is that the Old Covenant has been replaced by the gospel, which is never to be replaced.
 - But now in Christ Jesus you who once were far away have been brought near through the blood of Christ. For he himself is our peace, who has made the two one and has destroyed the barrier, the dividing wall of hostility, by abolishing in his flesh the law with its commandments and regulations. His purpose was to create in himself one new man out of the two, thus making peace (Eph. 2:13-15). “*by abolishing in his flesh the law with its commandments and regulations . . . (Eph. 2:15).*”

- So, we can no longer look to Moses or David for authority in New Covenant worship.
 - *We have no right to bring any aspect of Temple worship into the life of the church – the apostles forbid us to do so by making it clear that the Temple worship has been abolished.*
 - *This includes any of the musical instruments instituted under David’s divine authority.*
 - *In other words, the fact that David ordered musical instruments in Temple worship is no longer a valid authority for us under the New Covenant.*
 - *As New Covenant Christians we must look only to the apostles and writers of the New Testament concerning the worship of the church (see Acts 2:42; 1 Cor. 14:37; Eph. 2:19-20).*
 - *They devoted themselves to the apostles’ teaching and to the fellowship, to the breaking of bread and to prayer (Acts 2:42).*

“Should musical instruments be used in our worship?”

- “What instruments has God commanded?”
- To answer these questions we must look to the same authority as they did: The writings of Scripture
- For us that means

The New Testament

- “So what musical instruments has God commanded for public worship in the New Testament?”
 - NONE
 - Not a word is mentioned in the New Testament with regard to musical instruments in the worship of the church.
 - The New Testament gives no command for the use of musical instruments in the worship of the church.
 - Neither do we find even a single example of musical instruments ever being used in any of the churches.
 - *God has not commanded the use of any musical instruments in His church as He did in the days of Moses and David.*
 - *Only singing has been commanded in the worship of His church (1 Cor. 14:15; Eph. 5:19; Col. 3:16).*
- “In contrast to the many Old Testament passages referring to musical instruments in temple worship, in the New Testament text not one sound of a musical instrument is heard – not a trumpet, not a harp, not the quietest jingle of a tambourine! Singing, yes. Musical instruments, no. Relative to musical instruments, there is only an ominous haunting silence.”
 - **F. LaGard Smith, The Cultural Church**
 - “But doesn’t the command to sing imply the use of instruments?”
 - Singing and playing instruments are two different acts – each can be performed independent of each other.
 - As two entirely different acts, both were specifically commanded in Temple worship (1 Chron. 25:6)
 - They were all under the direction of their father in the music in the house of the LORD with cymbals, harps, and lyres for the service of the house of God. Asaph, Jeduthun, and Heman were under the order of the king. The number of them along with their brothers, who were trained in singing to the LORD, all who were skillful, was 288 (1 Chron. 25:6).

The Church Fathers (2nd Century - 5th Century)

“The antagonism which the Fathers of the early Church displayed toward instruments has two outstanding characteristics: vehemence and uniformity.”

James McKinnon

- “The use of singing with instrumental music was not received in the Christian churches as it was among the Jews in their infant state, but only the use of plain song.”
- “Musical organs pertain to the Jewish ceremonies and agree no more to us than circumcision.”
 - **Justin Martyr** (ca. 100-165)
- “Leave the pipe to the shepherd, the flute to the men who are in fear of gods and are intent on their idol-worshipping. Such musical instruments must be excluded from our wineless feasts.”

- “But as for us, we make use of one instrument alone: only the Word of peace, by whom we pay homage to God, no longer with ancient harp or trumpet or drum or flute.”

Clement of Alexandria (150 - ca. 215)

- “*The kithara (lyre) is the active soul being moved by the commandments of God, the psalterion (harp) is the pure mind being moved by spiritual knowledge. The musical instruments of the Old Covenant understood spiritually are applicable to us. The kithara, speaking figuratively, is the body, the psalterion the spirit. These are in tune for the wise man who employs the members of the body and powers of the soul as strings. He who makes melody with the mind makes melody well, speaking spiritual songs and singing in his heart to God.*”

Origin (ca. 185 – ca. 254)

- “*When formerly the people of the circumcision worshipped through symbols and types, it was not unreasonable that they raised hymns to God on psalteries (harps) and cithara (lyres). . . . we however . . . upon a living psaltery and an animate cithara and in spiritual songs that we render the hymn. And so more sweetly pleasing to God than any musical instrument would be the symphony of the people of God, by which, in every church of God, with kindred spirit and single disposition, with one mind and unanimity of faith and piety, we raise melody in unison in our psalmody.*”

Eusebius (ca. 260 – ca. 339)

- “*It was permitted to the Jews, as sacrifice was, for the heaviness and grossness of their souls. God condescended to their weakness, because they were lately drawn off from idols: but now instead of organs (“organs” here was a Latin word referring to musical instruments of any kind), we may use our own bodies to praise him withal.*”

Chrysostom (ca. 345 – 404)

- “*“Praise the Lord with harp; sing unto Him with the psaltery of ten strings,” For this even now we sang, this expressing with one mouth, we instructed your hearts. Hath not the institution of these Vigils in the name of Christ brought it to pass that harps should be banished out of this place? . . . Let none turn his heart to instruments of the theatre.*”

Augustine of Hippo (354-430)

“So what?”

- The unanimous rejection of musical instruments in Christian worship by the Church Fathers provides convincing evidence that musical instruments in Christian worship were *not* commanded by the apostles or practiced in the churches during apostolic times.
- Is it possible that musical instruments were used in the church of the New Testament, and yet immediately after the death of the apostles, the Church Fathers were able to completely eradicate them from worship?
- Surely the Church Fathers didn’t unanimously revolt against apostolic command and practice.
- If the apostles had commanded and used musical instruments in the early church, then surely the Church Fathers would have carried on the practice.

“When did musical instruments appear in Christian worship?”

- Historians agree that the first recorded example of a musical instrument in Christian worship was an organ introduced in about 670 in a Roman Catholic Church in Rome by Pope Vitalianus.
- The second occasion of an instrument being used in church worship occurred in 812 when Charlemagne had an organ made for a Roman Catholic Cathedral at Aix-la-Chapelle (in France).
- In the churches of England the organ probably made its first appearance in the 9th Century (the 800s) and became more common by the end of the 10th Century (the 900s).
- Though there were these isolated examples of the organ being used as early as the 800s, most historians agree that there was no general acceptance of it in the churches until at least the late 1200s.

- “*The Church does not use musical instruments such as the harp or lyre when praising God, in case she should seem to fall back into Judaism. . . . For musical instruments usually move the soul more to pleasure than create inner moral goodness. . . .*”

Thomas Aquinas (1225 – 1274)

- “*Music in churches is as ancient as the apostles, but instrumental music not so: for it is now generally agreed among learned me that the use of organs came into the church since the time of Thomas Aquinas, Anno 1250.*”

Joseph Bingham

“*Students of ecclesiastical archaeology are generally agreed that instrumental music was not used in churches till a much later date; for Thomas Aquinas, A.D. 1250, has these remarkable words: ‘Our Church does not use musical instruments, as harps and psalteries, to praise God withal, that she may not seem to Judaize.’* From this passage we are surely warranted in concluding that there was no ecclesiastical use of organs in the time of Aquinas.”

McClintock and Strong

- Historians testify that musical instruments were not an accepted part of the worship of the church for the first 1,300 years of Christian history.
- They gained prominence in the Roman Catholic Church during the 14th and 15th centuries.
- By the early 1500s an organ was found in almost every important church of Europe, and its prominence continued until the Reformation.

The Protestant Reformation

- The Protestant Reformation was in many respects a movement to recover Biblical doctrine and return the church to the simplicity and purity of the New Testament.
- From the earliest stages of the Reformation, the reformers fervently cried out against the corruption of worship.
- John Wycliffe protested that churches were filled with nominal believers who “*feed their senses to excess in religion . . . their eyes with the sumptuous spectacle of the Church’s ornaments, their ears with bells and organs and the new art of striking the hour of the day by the wonderful chimes, not to mention many other sensuous preparations by which their other senses are moved, apart altogether from religious feeling.*”

John Wycliffe (1320 – 1384)

- John Hus complained that when people came to church they “*gape at the pictures, the vestments, chalices and other marvelous furnishings of the churches. Their ears are filled with the sound of bells, organs, and small bells, by frivolous singing which incites to dance rather than to piety.*”

John Hus (1369 – 1415)

- “*Modern church music is so constructed that the congregation cannot hear one distinct word. The choristers themselves do not understand what they are singing, yet according to priests and monks it constitutes the whole of religion. Why will they not listen to Paul? In college or monastery it is still the same: music, nothing but music. There was no music in St. Paul’s time.*”
- “*We have introduced into churches a type of laborious and theatrical music, a confused chattering of diverse voices such as I do not think was ever heard in the theatres of the Greeks or the Romans. They perform everything with slide-trumpets, trombones, cornetts, and little flutes, and with these the voices of men contend. Men run to church as to a theatre, to have their ears tickled.*”

Erasmus (ca. 1466 – 1536)

- Huldreich Zwingli (1484-1531), was the minister of the Great Minster Church in Zurich and became the leader of the Swiss Reformation in the early 1520s. After patient instruction to the church, the organ ceased to be used at the Great Minster Church after June 1524.
- “*Music, choral or instrumental, no matter how religiously inspired, artistically beautiful, or superlatively perform, must be prohibited from worship because Scripture has made its existence there impossible.*”

Zwingli the servant of the Word, rather than Zwingli the musician, is prohibiting music from liturgy.
Charles Garside's summary of Zwingli's views on worship in *Zwingli and the Arts* (1966)

- *"Since they also are not in accord with the apostle's teaching in 1 Corinthians 14, the organs in the great cathedral of Zurich were demolished on the 9th of December in this year 1527. . . ."*
Heinrich Bullinger (1504-1574)
- *"There is a distinction, however, to be observed here, that we may not indiscriminately consider as applicable to ourselves, every thing which was formerly enjoined upon the Jews. I have no doubt that playing upon cymbals, touching the harp and the viol, and all that kind of music, which is so frequently mentioned in the Psalms, was a part of the education . . . I speak of the stated service of the Temple. For even now, if believers choose to cheer themselves with musical instruments, they should, I think, make it their object not to dissever their cheerfulness from the praises of God. But when they frequent their sacred assemblies, musical instruments in celebrating the praises of God would be no more suitable than the burning of incense, the lighting up of lamps, and the restoration of the other shadows of the law. The Papists, therefore, have foolishly borrowed this, as well as many other things from the Jews. Men who are fond of outward pomp may delight in that noise; but the simplicity which God recommends to us by the apostle is far more pleasing to him."*
- *"In speaking of employing the psaltery and the harp in this exercise, he alludes to the generally prevailing custom of that time. To sing the praises of God upon the harp and psaltery unquestionably formed part of the training of the law, and of the service of God under that dispensation of shadows and figures; but they are not now to be used in public thanksgiving. We are not, indeed, forbidden to use, in private, musical instruments, but they are banished out of the churches by the plain command of the Holy Spirit, when Paul, in 1 Cor. 14:13, lays it down as an invariable rule, that we must praise God, and pray to him only in a known tongue."*
John Calvin (1509 – 1564)
- *"We will and command that there be no more playing of the organs, either at the Morning Prayer, the Communion, or the Evening Prayer within this Church of York, but that the said playing do utterly cease . . . Forsomuch as playing of the organs ought and must be ceased and no more used within the Church of York."*
Robert Holgate (1481 – 1555)
- In 1563 the second prayer book of the Church of England declared organs as *"belonging to superstitious and idolatrous manners"* and are now *"utterly abolished."*
- In August 1560, the first Reformation Parliament of Scotland met in Edinburgh and ordered the removal of the organ and all other musical instruments from the worship of the churches.
- From 1580 to 1594 the Synods of the Dutch Reformed Church rejected musical instruments in worship. In 1594, the Synod of Holland and Zeland declared, *"That they would endeavor to obtain of the magistrate the laying aside of organs, and the singing with them in churches, even out of the time of worship, either before or after the sermons."*
- *"The Protestant Reformers showed unrelenting zeal to remove the idolatrous practices introduced by the Roman Catholic Church, including its use of musical instruments. . . . They would take no rest until instruments were removed. . . . By the late 1500s, this corruption of church worship, which had crept in during the dark ages, had been effectively banished from the Reformed churches. The greatest spiritual revival since the days of the apostles had returned the church to the apostolic simplicity of unaccompanied congregational singing."*

The Puritans (17th Century)

- In the 1600s, the Puritans held to the same views of musical instruments in worship as the Reformers. Both the English and American Puritans rejected their use in church worship.
- *"The Puritans were not, of course, peculiar in their disapproval of instrumental music in church. They could quote Tertullian, Clement of Alexandria, St. Chrysostom, St. Ambrose, St. Augustine, St. Jerome, and others of the early Church Fathers in support of their opinion."*

- “The Puritans clearly had ample precedent as well as good sense to support their objection to elaborate church music. They proposed to ‘sing Psalms like rational beings,’ set to simple but noble and beautiful music, and sund in unison without accompaniment.”
Henry Wilder Foote, Three Centuries of American Hymnody
- “The Puritans welcomed instrumental music into their homes while refusing its assistance in their meetinghouses. This restriction is based, in part, on the demand for simplicity and sincerity in worship, but also on their interpretation of Scripture and the finality of the authority of the New Testament for them.”
- “The Puritans insisted in their worship on the divine mandate, and that therefore every ordinance had to be plainly instituted or approved in the New Testament as the final Word of God. . . . If there was no evidence of the use of instrumental music in the gatherings of the early Christians, then it must be rejected by seventeenth-century Christians too.”
Horton Davies, The Worship of the American Puritans
- “The manner of singing, is to be holy, reverent, grave, orderly, with understanding, feeling, and comfort, to the edification of the church . . . Instruments of musicke were so annexed to the songs in the Temple, as incense to the prayers, 2 Chron. 29. Such shadows are ceased, but the substance remains.”
Henry Ainsworth (1571 – 1622)
- “I make no question but all that kind of music was a part of the legal pedadodie. In the solemn worship of God, I do not judge it more suitable, than if we should recall the incense, tapers, and other shadows of the law, into use. I say again, to go beyond what we are taught is most wicked perversity.”
William Ames (1576 – 1633)
- “He was the first that brought in a great number of musical instruments into the worship of God. And he speaks expressly, in 1 Chron 23:5, of praising God with instruments of music, ‘which,’ says he, ‘I made.’ He did it by the direction of the Spirit of God; otherwise he ought not have done it: for so it is said, 1 Chron 28:12, when he had established all the ordinances of the Temple . . . It was all revealed to him by the Holy Spirit, without which he could have introduced nothing at all into the worship of God.”
John Owen (1616 – 1683)
- “We very often read of their praising God with the sound of the trumpet, psaltery, harp, organ, and other musical instruments. This is the principal argument brought for the use of musical instruments by those who defend it and conclude it an help to devotion . . . But what may sufficiently determine this matter, is that we have no precept nor precedent for it in the New Testament, either from the practice of Christ, or his apostles.”
Thomas Ridgeley (1667 – 1734)
- “This way of praising God by musical instruments had not hitherto been in use. But David, being a prophet, instituted it by divine direction, and added it to the other carnal ordinances of that dispensation, as the apostle calls them, Hebrews 9:10. The New Testament keeps up singing of psalms, but has not appointed church-music.”
Matthew Henry (1662 – 1714)
- Referring to apostolic churches, he writes, “we can never suppose the primitive church in those days had instruments of music.”
- Commenting on the Song of Moses in Rev. 15:3, he says, “The church now under the salvation and instructions of the Lamb, sings with the voice to the glory of the vengeance and the grace of God, as Israel under the conduct of Moses sung with harps . . . it would be as unreasonable to prove from this text, that we must sing the very words of the 15th of Exodus in a Christian church, as to prove from this book of Revelation that we must use harps and altars, censers, fire and incense.”
Isaac Watts (1674 – 1748)
- “There was a typical signification in them; and upon this account they [musical instruments in worship] are not only rejected and condemned by the whole army of Protestant divines, as for instance, by Zuinglius,

Calvin, Peter Martyr, Zepperus, Paroeus, Willet, Ainsworth, Ames, Calderwood, and Cotton; who do with one mouth, testify against them, most of them expressly affirming that they are a part of the abrogated legal pedagogy; so that we might as well recall the incense, tapers, sacrifices, new moons, circumcision, and all the other shadows of the law into use again."

Charles Spurgeon (1834 – 1892)

When did the Protestant churches which once held to the principles of the Reformers and Puritans lose their strong convictions on instruments in Christian worship?

- In general, those churches in England and America that were guided by the Reformation continued firm in their opposition to all musical instruments in worship until the early to mid 1700s.
- By the late 1700s the Reformation principles of worship that guided such churches for centuries had largely disappeared.
- The first Puritan church to have an organ was the First Congregational Church in Providence, Rhode Island, in 1770.
- By 1795, one minister wrote, *"The fondness for instrumental music in churches so increases, that the inclination is not to be resisted."*
- Dr. Thomas Bradbury Chandler, a New England Episcopalian minister, had resisted an organ against the increasing pressure of his congregation. After his farewell sermon in 1785, realizing that the end of his life was near, he told his people: *"that it would not be long before he was in his grave – he knew that before his head was cold there, they would have an Organ – and they might do as they pleased."*
- In America, the Baptists were among the last to give way before the rising flood of the use of organs.
- David Benedict (1779 – 1874), a New England Baptist pastor and historian, states that the first organ in a Baptist church was about 1820 in Pawtucket, Rhode Island.
- *"The changes which have been experienced in the feelings of a large portion of our people has often surprised me. Staunch old Baptists in former times would as soon have tolerated the Pope of Rome in their pulpits as an organ in their galleries, and yet the instrument has gradually found its way among them, . . ."*

David Benedict

- *"What a noble instrument the human voice is! . . . Had I no conscientious objection to instrumental music in worship, I should still, I think, be compelled to admit that all the instruments that were ever devised by men, however sweetly attuned, are harsh and grating compared with the unparalleled sweetness of the human voice . . . there can be no music under heaven that can equal the combination of voices which belong to men, women, and children whose hearts really love the Savior. . . . If you want the sensual gratification of music's melting, mystic lay, let me commend to you the concert-room, there you will get the enchanting ravishment; but when you come to the house of God, let it be to 'sing unto the Lord.'"*
- *"David appears to have had a peculiarly tender remembrance of the singing of the pilgrims, and assuredly it is the most delightful part of worship and that which comes nearest to the adoration of heaven. What a degradation to supplant the intelligent song of the whole congregation by the theatrical prettinesses of a quartette, the refined niceties of a choir, or the blowing off of wind from inanimate bellows and pipes! We might as well pray by machinery as praise by it."*
- *"If the Spirit of God were gone, you would say, 'Well, we are still a large and influential congregation; we can afford to pay a talented minister, money will do anything;' and you would get the man of talents, and then you would want an organ and a choir, and many other pretty things which we now count it our joy to do without . . . Alas! for the carnal, spasmodic efforts we have seen made in some churches! Prayer-meetings badly attended, no conversions, but still the people have said, 'It is imperative upon us to keep up a respectable appearance; we must collect a congregation by our singing, by our organ, or some other outward attraction;' and angels might have wept as they saw the folly of men who sought almost anything except the Lord who alone can make a house His Temple."*

Charles Spurgeon

- *"Instrumental music formed a part of the Temple worship; but it is nowhere commanded in the New Testament; and it is less adapted to the more spiritual services of the present dispensation."*

John L. Dagg (1794 – 1884)

- “Christ and his apostles ordained the musical worship of the New Dispensation without any sort of musical instrument, enjoining only the singing with the voice of psalms, hymns, and spiritual songs. Hence such instruments are excluded from Christian worship. Such has been the creed of all churches, and in all ages, except of the Popish communion after it had reached the nadir of its corruption at the end of the thirteenth century, and its prelatial imitators.”

Robert Dabney

- “How is it that such men as Breckinridge and Thornwell, in the American Presbyterian church, were hardly cold in their graves before, in the very places where they had thundered forth their contentions for the mighty principle which demands a divine warrant for every element of doctrine, government, and worship, and where they had, in obedience to that principle, utterly refused to admit instrumental music into the church, the organ pealed forth its triumph over their views?”

John Girardeau

- “The first organ I ever knew of in a Virginia Presbyterian church was introduced by one of the wisest and most saintly of pastors, a paragon of old school doctrinal rigor. But he avowedly introduced it on an argument, the most unsound and perilous possible for a good man to adopt, that it would be advantageous to prevent his young people from leaving his church to run after the Episcopal organ in the city.”

Robert Dabney

- “Men still living can remember the time when organs were very seldom found outside the Church of England. The Methodists, Independents, and Baptists rarely had them, and by the Presbyterians they were stoutly opposed. But since these bodies began to introduce organs, the adoption of them has been steady and unchecked. Even the Presbyterians are giving way, and if we read the future by the past, we can hardly doubt that, in a few years, unaccompanied singing will very seldom be heard.”

John Spencer Curwen

- “As we look back over the entire history of the church, the evidence rejecting the use of musical instruments in New Testament worship is overwhelming. . . . For 1300 years after the apostles, the vast majority of the church continued to deny their use. It was only during the dark ages of Roman Catholicism in the 14th and 15th centuries that we find the rise of musical instruments in the worship of the church. The Church Fathers, the Reformers, the English and American Puritans, the Scottish, Irish, and American Presbyterians, and many of the most prominent theologians since have all declared that musical instruments are to have no part in Christian worship.”
- “Can we ignore this massive evidence from church history? Can we actually believe that from the days of the apostles, for well over a millennium, the Christian church was ignorant of the will of Christ in regard to musical instruments in worship? . . . Can we really think that such vast segments of the Christian church have misunderstood the will of God in worship, and that we have somehow arrived at a better understanding?”
- “Those who would exclude musical instruments in the present day may feel very much alone in the modern Christian church. This brief look back assures them that they are not at all alone. In fact, they walk in the most solid traditions and the most blessed paths that the church has ever known.”

John Price, *Old Light on New Worship* (2005)

- “Those of us who protest against this revolution in Presbyterian worship are by some pitied, by others ridiculed, and by others still denounced as fanatics. If we are, we share the company of an innumerable host of fanatics extending from the day of Pentecost to the middle of the nineteenth century. We refuse not to be classed, although consciously unworthy of the honor, with apostles, martyrs, and reformers. But neither were they mad, nor are we. We speak words of truth and soberness.”

John Girardeau, *Instrumental Music in the Public Worship of the Church* (Richmond: Whittet & Shepperson, 1880), 208.